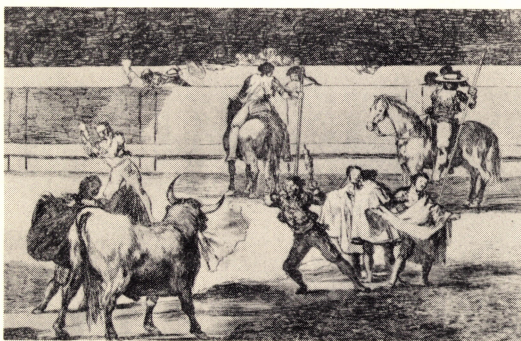


B Toledo

# Spanish Art

## The Toledo Museum of Art



Francisco de Goya (1746-1828)  
*Banderillas with Firecrackers*, 1816  
Plate 31 from *La Tauromaquia*, 1st edition  
Etching, burnished aquatint, lavis, drypoint,  
and burin

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150 <sup>TH</sup> ANNIVERSARY!



# Spanish Art in The Toledo Museum of Art

## Introduction

Buenas días. The Toledo Museum of Art joins in celebrating the sister-city relationship between Toledo, Spain and Toledo, Ohio and invites you to enjoy a venture into Spanish life by following this self-guided tour of Spanish art. The art of Spain in the Museum ranges from religious sculpture of the Middle Ages to 20th century ceramics of Pablo Picasso. Locations of objects described here are indicated on the Museum floor plan inside.

- 1** *The Virgin, St. John*, (not illustrated) about 1275  
Catalonia  
Painted wood

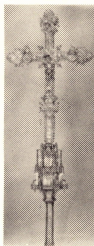
These two wood sculptures were made, as were nearly all works of art during the Middle Ages, in the service of Christianity, the unifying element for culture and learning throughout Europe. Made in Catalonia in the north of Spain, the *Virgin* and *St. John* are sculpted in a closed form, similar to stone figures found around entrances to Romanesque churches.



The medieval craftsman adhered closely to the original shape of the wood block and painted the figures with bright colors over a thin coat of plaster. His interest was not so much in accurate human anatomy and proportions; rather the artist presented important religious symbols to his contemporaries. The Virgin wears her traditional garb: a red garment closest to her body symbolizing the suffering and death of her Son; and a blue mantle—now evidenced by only traces of blue paint—to represent her purity. Hers is an image of quiet strength. St. John is shown with a troubled expression and pose and holds a book representing the Book of Revelation and the three Epistles that bear his name.

- 2** Processional Cross, early 16th century  
Barcelona  
Silver and silver-gilt

On holy days in Spain devotional objects similar to this processional cross are paraded through the streets amid throngs of singing and praying believers. The cross would also have been used for processions and liturgical functions inside the church, where candlelight would reflect from its sparkling surfaces.



Two distinct artistic styles, Gothic and Re-

naissance, are intermingled on this cross. The highly ornamented knop below the crucifix is a miniature Gothic structure, while the engraving on the shaft below demonstrates the Renaissance interest in flat designs inspired by printed engravings. In Barcelona, where this object was made, 16th century goldsmiths often fashioned traditional Gothic pieces which incorporated modern Renaissance designs.

On the front of the cross, the Virgin and St. John the Evangelist appear on either side of the Crucifixion. Above the figure of Jesus is the pelican, a symbol of Christ's love for mankind because the bird pierces its breast in order to feed its offspring with its own blood. A female saint is shown beneath the Crucifixion. On the reverse side, the Virgin and Child are surrounded by the four Evangelists. The figures within the Gothic knop are St. Andrew, St. Bartholomew, St. James, St. John the Evangelist, St. Paul, and St. Peter.

- 3** Jusepe de Ribera (about 1591-1662)  
*Giovanni Maria Trabaci, Choir Master, Court of Naples*, 1638

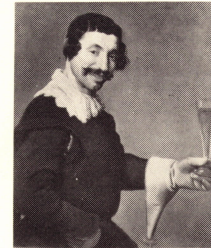
Oil on canvas

Although Ribera was born in Spain, near Valencia, he spent most of his life in Italy where his patrons were the churches and Spanish viceroys in Naples, as well as the court of Madrid. This rare portrait is



typical of Ribera's somber realism. The subject has been identified as the choir master at the viceregal court in Naples from 1604 to 1647. The long staff and roll of music held by Trabaci were used by 17th century choir masters to beat time.

- 4** Attributed to Diego Velázquez (1599-1660)  
*Man with a Wine Glass*, about 1627-28  
Oil on canvas



Velázquez is probably best known for portraits of the royal family and the court of King Phillip IV. The subject of Toledo's painting is one of the jesters or buf-

foons of the Spanish court, often characterized as a madman, a fool, and *hombre de placer*. Velázquez' treatment of the subject is typical of his early work—stark placement of a half-length figure against a neutral background. The realistic rendering of such details as the clothing and the wine glass, coupled with the man's vibrant and proud Spanish spirit make this painting one of the Museum's most engaging portraits.

- 5** Bartolomé Estebán Murillo (1617-1682)  
*The Adoration of the Magi*, about 1655-60  
Oil on canvas



One of the greatest painters at the end of Spain's Golden Age was Murillo, who was born in Seville where he was active all his life. His paintings of children and religious subjects combine naturalism with a delicacy and charm that have given his works a great popular appeal.

The gentle faces and tender devotion in *The Adoration of the Magi* complement the artist's use of traditional symbols for this scene. The Magi bring their gifts of gold, frankincense, and myrrh, symbolizing the Child's kingship, divinity, and death on the cross. In their persons the Magi also represent three ages and races of humanity, expressing Christ's coming to save the whole world. The face of the Virgin is one Murillo used in several paintings of the Holy Family. The two children at the left are folk types frequently seen in Murillo's work.

- 6** El Greco (1514-1614)  
*The Agony in the Garden*, 1590's

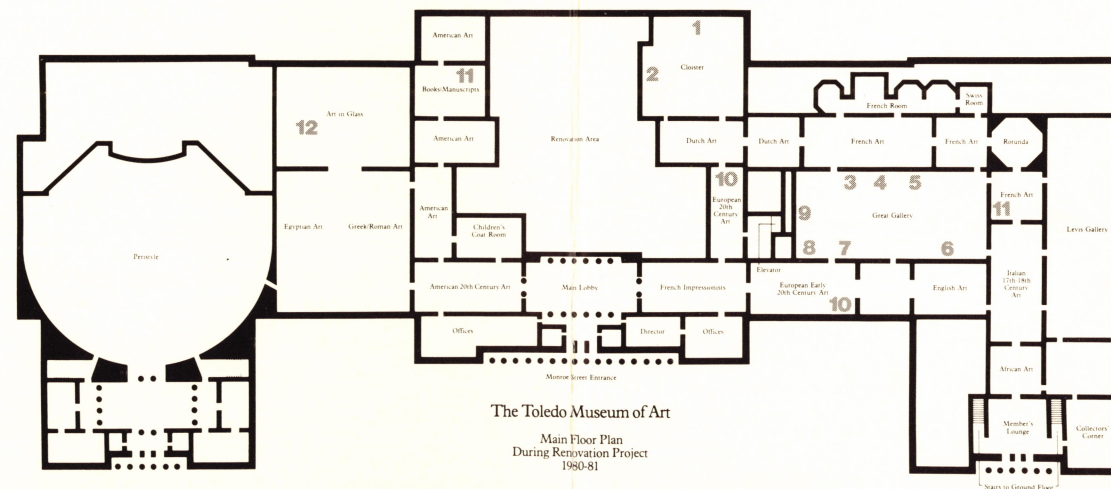
Oil on canvas

*The Annunciation*, about 1600 (not illustrated)



The closest ties with Toledo, Spain in the Museum's collection are the paintings by El Greco. Born Domenikos Theotocopoulos in Crete, in Spain he was called El Greco, "the Greek." He left his homeland to study and paint in Venice and Rome, and by 1577, was in Toledo, Spain where he remained until his death. The gout-ridden King Phillip II encouraged an atmosphere of religious fervor in Spain, an ideal setting for this devout painter who retold scriptural passages with a stirring and dramatic vision.

*The Agony in the Garden* combines elements of all four Gospels: Christ strengthened by the angel from Luke, the cup from Matthew, the disciples sleeping from Matthew and Mark, and Judas and the guards approaching from John. While El Greco painted several versions of this subject, the Toledo painting is considered the finest and earliest example.





Another favorite theme of El Greco appears in *The Annunciation*. The Angel and the Virgin are shown with the Holy Spirit in the form of a dove. Both the lilies and flaming flowers in the vase indicate Mary's virginity: the lilies for purity and the red flowers for "the bush that burned and was not consumed." The sewing basket with scissors refers to a legend that Mary "took the purple linen and sat down to work it" after the Angel departed. El Greco's emotional, expressionistic treatment of both subjects is evident in the "floating" figures with small heads, long bodies, and expressive hands, as well as the eerie light and background.

7

Juan Bautista del Mazo  
(1612/16-1667)  
*A Child in Ecclesiastical  
Dress*, about 1660-67  
Oil on canvas

Mazo was the son-in-law and principal pupil of Velázquez. After the death of Velázquez, Mazo was appointed Court Painter. Because he followed the style of his father-in-law so closely, many of his paintings have been attributed to Velázquez.



The young boy in ecclesiastical dress stands in a room of the old Alcazar Palace at Madrid, destroyed by fire in 1734. The landscape at the right shows the Jardin del Moro extending to the Manzanares River, beyond which is the Royal Park and Casa del Campo, a garden pavilion, with the Guadarrama Mountains in the distance.

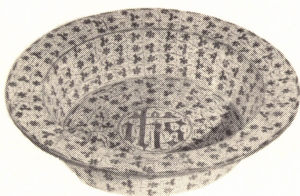
8

Francesco de  
Zurbarán  
(1598-1664)  
*The Return from  
Egypt*, about  
1640  
Oil on canvas



In contrast to the highly personal expressionism of El Greco, Zurbarán's paintings portray holy figures with a softened realism. Zurbarán settled in Seville, where he and his assistants carried out many large commissions for religious orders. This painting was long considered to be the Flight into Egypt but the age of the Christ Child has suggested that *The Return from Egypt* is a more appropriate title. Zurbarán's sensitive treatment is enhanced by his use of rounded sculptural forms, calm faces, and humble clothing. A decidedly Spanish touch is the hat worn by the man on the right. The babe in arms may have been an afterthought, which would explain the curiously shortened donkey.

9



Hispano-Moresque  
Basin, 1470-75  
Manises, near  
Valencia  
Tin-glazed  
earthenware  
painted with  
gold luster and  
blue

The name Hispano-Moresque ware is loosely applied to lusterware made in Spain by Moorish potters. Earthenware was decorated by applying a tin glaze, which became opaque white in the process of firing. The greatest development of this ware occurred about 1425-75 when the artistic leadership of European pottery rested with Spain.

The most celebrated of all Hispano-Moresque ware was the "golden ware" made at Manises near Valencia. This large broad-rimmed basin is typical of the earliest and most prevalent 15th century shapes. The foliage pattern of blue trefoil leaves and six-petaled flowers and wavy tendrils in luster appears on several pieces dated by their coats of arms to 1470-75. The letters IHS in the center are the first three letters of IHSUS, the name of Jesus in Greek.

10

Pablo Ruiz Picasso  
(1881-1973)  
*Woman with Crow*,  
1904

Charcoal, pastel, and  
watercolor on paper  
*Vase*, 1950 (not  
illustrated) Slip  
decorated earthenware



Picasso was born in Spain and studied fine arts in Barcelona and Madrid. In 1900 he began traveling between Spain and Paris, finally leaving Spain in 1904 to spend the rest of his life in France. During the early years in Paris he painted in the style known as his Blue Period—a reflection of his own personal gloom and depression. He was not selling his paintings, spoke little French, and was penniless. Often Picasso and his Bohemian friends would frequent the cafes in Montmartre, like the Lapin Agile where the proprietor accepted his paintings in payment of bills. At the cafe Picasso saw this crow, a pet of the owner's daughter.

In the 1940's Picasso devoted considerable effort to ceramics, leaving Paris for Vallauris in 1947 to concentrate on this new enthusiasm. The Museum's vase was wheel-thrown by a potter and then decorated by Picasso with incised lines and white slip. The forms of the female figures have been left the natural pink color of the clay and conform to the contours of the earthenware vessel. The torsos are slightly turned to propel the viewer's



eyes around the vase.

A ceramic platter by Picasso is also on view in the Museum.

## 11 Francisco de Goya (1746-1828) *Children with Cart*, 1778 Oil on Canvas



At the end of the 18th century Spain produced an extraordinary artistic genius: Francisco José de Goya y Lucientes. Goya's artistic vision went beyond the classical order of late 18th century art, revealing a more universal view of humanity. The realism of his portraits and contemporary history paintings, as well as the satire of his prints, heralded the mood of much 19th century art, literature, and music.

Between 1775 and 1792 Goya painted 63 tapestry designs or cartoons for the royal tapestry factory. *Children with a Cart* is one of six cartoons illustrating "diversions and costumes of the present time," and is a design for an overdoor tapestry in private quarters in the Palace of El Pardo, just outside of Madrid, and the present residence of King Juan Carlos.

Goya's etchings, aquatints, and lithographs often protested the social ills and hypocrisy of his time. Several of the Museum's prints by Goya, including the cover illustration on this brochure, are on view in the Books and Manuscripts gallery.

## 12



Cantir, 18th century  
Catalonia  
Pale green mold-blown  
glass, with trails and tooled  
bird finial

The tradition glassmaking in Spain has been that of participation in various great movements within European glassmaking. Even during the Golden Age of the 16th

century, Spain was a province of the Venetian glass industry. Venice and other European glass centers did, however, import Spanish soda ash or barilla which contains a small amount of lime. Barilla is the main ingredient in soda-lime glass.

Despite Spain's relatively minor role in glass manufacture, Spanish glass has characteristic forms and ornaments which permeate styles borrowed from other countries. This uniquely shaped glass vessel is a cantir or drinking vessel. Decorated with colored threads, pincer crests and other ornaments, the cantir is quite fanciful, with two spouts emerging from its oval shaped body. The massive ring-handle is topped by an elaborate finial in the shape of birds.